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WALKER'S QUARTERLY

DAVID ROBERTS
R.A.

WATER-COLOUR PAINTER
Born 1796. Died 1864

BY

JANE QUIGLEY
Author of "Leandro R. Garrido ; his Life and Art."

WALKER'S GALLERIES
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LONDON, W. 1

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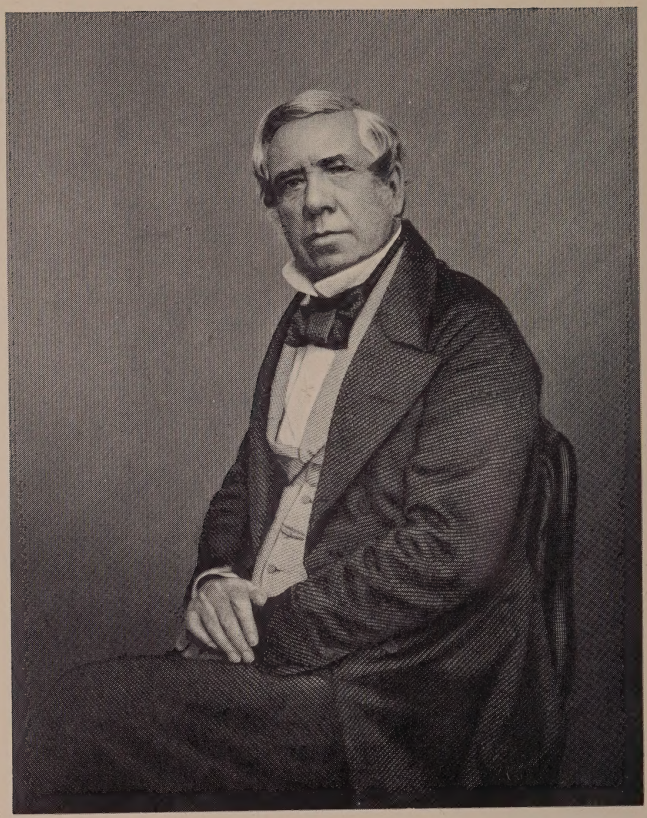

DAVID ROBERTS, Esq., R.A.

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QUARTERLY

No. 10 JANUARY, 1923

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AS A WATER-COLOUR PAINTER

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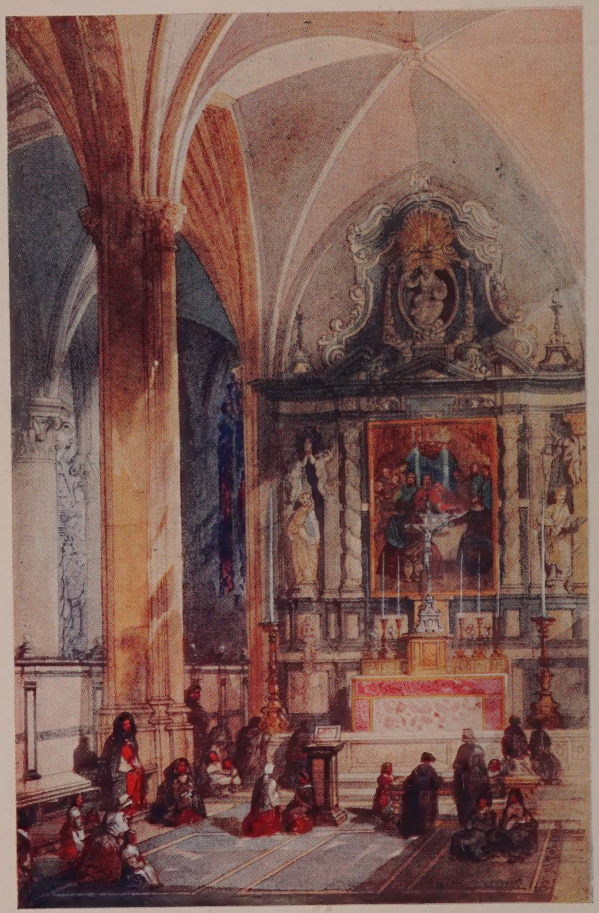

Size 14 × 9 inches

CHURCH OF ST. JAMES', ANTWERP

The Water-Colours of
DAVID ROBERTS, R.A.

(1796-1864)

PART I.

A brief Sketch of the Artist's Life.

IT is always illuminating to consider an artist's life in relation to his work, more especially when the life is eventful, as was that of David Roberts. In his case his works are a more or less chronological record of a varied career. Speaking generally, his art belongs to one of three periods: the years before he went to the East in 1838—some ten years, during which he was mainly engaged on Eastern subjects; and the last period of his life, some fifteen years, during ten years of which he worked mainly in Italy. These arbitrary divisions apply less to the quality of his art than to its topographical interest. He was always an accomplished artist, and his drawings vary in excellence throughout the various periods of his life.

David Roberts was born in 1796, at Stockbridge, near Edinburgh, in humble circum-

stances. Owing to his great talent and the force of his character he made a name for himself in this country and abroad. He was a strenuous worker and an inveterate traveller, in days when travel was less lightly undertaken than now. Made an Academician at forty-five, he was then well-to-do, and until his death at sixty-eight he met with continued prosperity.

The lives of many of his contemporaries—the lesser masters of that period of gifted artists—are wrapped in obscurity. Their works have gradually come to the fore, but very little is known of some of these men and their circumstances. That the story of David Roberts is better known is partly due to the fact that his life was more notable than that of most artists, and partly to the Journal which he left in manuscript, as a record of his struggles and as a possible help to others. The fact that he found time to keep this Journal posted when constantly on the move is a proof of his orderly and intelligent mind. It is written in clear language and with admirable brevity. If David Roberts had had no schooling worth consideration, he quickly educated himself by reading, and by contact with people of good education.

Strangely enough, this Journal is not mentioned by some of those writers on art, to whom one turns for authentic information concerning

the artists of an earlier day. Redgrave suggests that although born in poor circumstances, (his father was a shoemaker) Roberts had the advantage of the good education so general in Scotland. This appears to be the merest supposition, since Roberts states that he left school when about eight years old, glad to escape from a schoolmaster who often flayed the skin from his fingers and legs. That appears to have been a brutal age, for his first employer, a house decorator and painter in Edinburgh, often cuffed and kicked the lad. During his apprenticeship of seven years he spent all his spare time in practising drawing and painting, having already made drawings on the walls of his cottage home for lack of other materials. His father was averse from this way of spending time, but his mother appears to have been very proud of "her Davie's" productions.

Their poverty was so extreme that the father often worked at mending shoes far into the night, David sharing the lamp, drawing with an old chest for a table, on his knees for hours; this after a day's work, but so engrossed with the work he loved that he was unconscious of fatigue. When there was no dinner his father gave him a penny for bread, but the coin was spent instead on getting a book from the village library, "The Arabian Nights" and "Robinson Crusoe" being

special favourites. In some private Notes of his Life made by the artist when a Royal Academician, he records these experiences, saying that he never felt the worse for going without food so keen was he on reading.

When his apprenticeship was over Roberts took up scene-painting, and worked at it for some nine or ten years. He was employed by travelling companies in Scotland and in the towns of Northern England, thus seeing something of the world. In 1820 he married, having furnished a "snug little house" in the Canongate, Edinburgh, on his salary, about two pounds a week, and the occasional sale, at a low price, of a small picture or a transparent window blind. In 1825 he was offered work at Drury Lane and came to live in London. Having said good-bye to his parents, he sailed from Leith with his wife and the best of his household goods. The voyage was made by sailing boat and lasted three weeks. Having already made the voyage *en garçon*, Roberts knew what was involved, but we are not told what the young wife thought of that comfortless and prolonged expedition! Obstacles did not exist for David Roberts. He always saw the goal ahead, and made straight for it. To this quality, so typical of the Scot, he doubtless owed much of his success in life.

Size 18½ × 12 inches

KARNAC

After working at Drury Lane he went on to the rival theatre at Covent Garden. Other artists associated with him were W. L. Leitch and Clarkson Stanfield, the latter his life-long friend. Roberts thought his own talent in this work much inferior to that of Stanfield, a sign of modesty unusual in a man who never lacked self-confidence. While scene-painting he began to exhibit pictures and soon began to get good prices for them. In 1820 he exhibited in Edinburgh and in 1824 in London at the British Institution. In 1825 he sold a painting of Ste. Geneviève, Paris, to the Marquis of Stafford, afterwards the Duke of Sutherland, a patron of the arts. In 1827 the R.S.A. was founded and Roberts' work was welcomed there. He never lost a chance of close connection with the art of his beloved country. In 1829 he went north and made a sketching tour in Iona and Staffa and other of the Western Isles.

The enterprising young artist had already visited France, with John Wilson, and made drawings at Dieppe, Havre, Rouen and other places, delighted, one may well imagine, with what he then saw of Gothic Architecture. His first work at the R.A., in 1826, was "A View of Rouen Cathedral." At that time it was the fashion for Britishers to buy pictures of foreign

interest. The taste for English landscape became more general later, as the English school of landscape painting came more into repute.

In 1830 Roberts felt that his future success was more or less assured. In that year he was made President of the Society of British Artists, of which he was an original member. This was a Society started by men dissatisfied with the existing conditions for getting works exhibited. The original members included David Roberts, Clarkson Stanfield, James Glover, Patrick Nasmyth, John Wilson and Benjamin Blake. They managed to establish the R.B.A., though not without initial business complications. About four years later Roberts left this body, paying the fine of £100 as well as about £90 refunded. Influential patrons advised him to adhere to the R.A., which declined any dealing with artists who sent to the new Society, so Roberts had to make his choice, and had no reason to regret it. Even at this date he painted some scenery for Edinburgh and Covent Garden; he also made a painting of the Grand staircase at Stafford House, for which he was paid £200. In that year, 1830, the Garrick Club was founded and Roberts invited to become a member. Later in life he was elected to the Athenæum, but he always remained a member of the Garrick Club.

Next came the first of those travels in Spain which were of value in his career, as well as a time of pure enjoyment of his art. Some of the beautiful drawings he made in Spain are in the Print Room of the British Museum and at South Kensington, and in the possession of Mr. Walker of New Bond Street. The impression they give of the artist's happy state of mind at that time is confirmed in looking up his Journal. On the eve of starting on his first journey to Spain he wrote to a friend, "I owe no man in England a shilling. I have sufficient means to maintain me for twelve months. I am burning to retrieve the times I have lost and am determined to 'mak' a spoon or spoil a horn.'" He went on to say that he was ambitious to paint better than he had ever done, and felt that he would be able to carry out his desire. Writing of possible election to the R.A. he added that it is not always easy to find £100, "though my friend Stanfield paid that sum when he put down his name."

His letters from Spain are full of keen and intelligent appreciation of all he saw. However, it was not a case of "Roses, roses, all the way," for the artist was quarantined for about thirty-five days at Seville, in a sort of lazar house, on account of cholera which raged like a plague. He appears to have received no letters from

home, and the experience was enough to dishearten a man of less courageous and determined character. He started for Spain in September, 1832, and returned in October, 1833.

From Seville he proceeded to Madrid and was amazed at the genius of Velasquez. No one who has seen only the works of this artist in England, he declared, can have any idea of his powers. At that time only one other Englishman was staying in Madrid, which Roberts described as a city of churches and convents. He made several efforts to meet the painter, J. F. Lewis, then working in Spain, but they never met. Finally, on leaving Seville at the end of this first visit to Spain, Roberts had to endure five weeks of stormy passage before he reached Falmouth. One cannot but admire the hardihood which was shown in those days by British artists in foreign travel. Roberts, Lewis, Müller and many others suffered much hardship for the sake of their work. Very different, this, from the feather-bed conditions in which the modern landscape painter usually does his work.

On these tours Roberts worked in pencil and water-colour, sometimes drawing with the pen in sepia. His ambition at the outset was to be a good painter in oil, and well indeed he achieved that aim. But it is his water-colours that interest

Size 11 × 17 inches

PART OF THE PONTE TRINITA, FLORENCE

us in this connection, and one wishes that he had said more in his Journal as to the use of that medium. Rarely does he mention the medium employed, though he not only wrote a brief description of various subjects in hand but illustrated them with pen-and-ink sketches. His usual method was to make a complete drawing in pencil and wash in the local colour. Writing from Gibraltar during his first visit to Spain he said, "I have already made 206 finished drawings, many of them coloured, in addition to many others in my small sketch book." His methodical habit of dating and signing his drawings is of great service to those interested in his work.

The wanderings in Spain were followed by further travel in Morocco, France, Belgium, Germany and Holland, laying up a store of material, and adding greatly to the artist's reputation. In 1838—the year in which he was elected Associate of the R.A.—he set out on his famous expedition to Egypt and Syria. So greatly was he impressed by the East, that during the next ten years his subjects were almost exclusively Eastern. His travels in the Holy Land made him famous. Royalty purchased his works, and in 1851 he was made one of the Commissioners of the Great Exhibition. He was asked by Queen Victoria to paint the

opening of the Crystal Palace, which was not altogether a matter of congratulation. The artist does not mention his feelings ; his Journal is free from such indiscretions, but he pleaded engagements in Italy. The Queen, however, decided to wait until his return, and later he undertook the work, which he said he would do to the best of his ability, if again requested to do it. The Sketch of this picture is at South Kensington, and is probably as good as could be of so meretricious a subject. A letter from his friend, Scott Lauder, the historical painter, is worth quoting on this subject: "Paint no more Crystal Palaces, Davie, my boy. Things of this kind are unworthy of you. Never for a moment forget that you have carried our hearts and minds to those holy fields over whose acres walked 'those blessed feet, which eighteen hundred years ago were nailed for our advantage to the bitter Cross.' Having done so great a deed modern garishness is beneath you. . . . The olden time is your theme."

In the private Notes of his life made for his own family, Roberts states that although he made drastic alterations in the designs for this picture to suit the Prince Consort, some suggestions made by the Prince were quite impracticable. Probably on this account the artist was never again asked to work for

the Court, although continued interest was shown in his art. His impressions of the young Queen, her charm of manner, and intelligent interest in everything is well recorded; he much admired her girlish fairness, and found that none of the portraits of her did her justice.

For the use of his drawings of the Holy Land Roberts seems to have received no less than £3,000. They were lithographed by Louis Haghe, and published in volume form, the letterpress written from the artist's notes. The work, started on a subscription basis, proved a great success, and added many fresh admirers to those already familiar with the artist's work in exhibitions. Roberts had already supplied drawings for his "Picturesque Sketches in Spain," also reproduced as lithographs, to which his work lent itself. He was so dissatisfied with the way these were being executed, that for the Spanish sketches he himself worked on nearly every stone. His works were published in various other volumes, including "Egypt and Nubia," engraved in the best manner of the time, and "Italy, Classical, Historical and Picturesque." He also supplied illustrations to various art publications. In 1834 he had supplied drawings for Bulwer's "Pilgrims of the Rhine." Thus, he made a great deal of

money apart from the sales of his drawings and paintings.

After his return from the East Roberts found it very difficult to interest himself in European subjects, which is not surprising. One or two drawings made after his return strike one as being somewhat uninspired, but the artist was for the moment *désorientée*. Having seen architecture and scenery on so grand a scale, things nearer home seemed tame by comparison. He loved the picturesque and "picturesque" was in those days a word to conjure with. He visited Normandy and Brittany, among other drawings made at that time being the "Mont St. Michel" in the Print Room at the British Museum.

Seeking for fresh worlds to conquer, Roberts then set out for Italy, which, until that year—1851—he had never seen. Here he found subjects which appealed to his historic sense, and gave endless material to his facile pencil. For upwards of ten years Italy was his special theme. Then, tired of wandering, he came back to settle in England, perhaps realising that at sixty a man likes to be among his own people and in his own land. During all his travels Roberts had spent intervals in this country, and visited his beloved Scotland, seeing his parents and his daughter. The Freedom of the City

Size 12¾ × 9 inches

IN THE ALHAMBRA PALACE, GRANADA

of Edinburgh was conferred on him in 1858, and he had been honoured by various foreign Academies of Art during recent years.

This strenuous career came quite suddenly to an end in 1864. Soon after his return from Italy the artist began a series of paintings of London seen from the Thames. On the morning of his death, November 25, he was at work on one of the series, "St Paul's, from Waterloo Bridge." In the afternoon, when walking in Berners Street, he was seized with apoplexy, and was carried to his house in Fitzroy Street, speechless and unconscious. He died that evening, and was buried in Norwood Cemetery.

Such, briefly, is the outline of David Roberts' life, begun as the son of a village shoemaker at Stockbridge.

Although this artist had made much money he had spent it freely. Often he helped others, especially young artists, buying their works and giving them away as presents. Often he made presents of his own works to friends, to his doctor and others who admired them. Hence, the money he left was less than might have been expected.

Everything was left to his only daughter, Mrs. H. Bicknell, including all the unsold works. In the February following her father's death, Mrs. Bicknell held an exhibition at the rooms of

the Architectural Society in Conduit Street. The exhibition, which was kept open for three months, included seventy sketches in oil, and about eight hundred water-colour drawings and sketches. The unsold works were offered at Christie's in the following May, and realised between sixteen and seventeen thousand pounds.

Fashions change and prices fluctuate in the world of art. During his lifetime some works by David Roberts went up several times in value. Now they do not fetch the same prices. But such excellent work, so individual and national in character, is bound to hold its own throughout the years.

PART II.

The Man and his Art.

The qualities of this accomplished artist's works are consistent with his character, accentuated by the circumstances of his early life and training. His art is one of direct statement. He saw things in the clear light of day rather than wrapped in mystery, which does not mean to imply that he was without imagination or a sense of beauty. As a mere child he had to face the stern realities of life. In such a case as his it is not surprising if all too soon the "Vision Splendid" fades into the common light of day. The wonder is that his temperament was not more strongly affected by the sordid struggle, that he retained his genial and optimistic character all through his life.

Quite early the boy showed a taste for art, which throve in spite of discouragement. The sight of historic buildings at Melrose and Dryburgh seems to have fired that love of architecture which was the ruling passion of his life. During seven years of apprenticeship to a house-painter and decorator, and another term of years as a scene-painter, he acquired that free use of pigment and that facility in composition which characterised all his work. These influences

naturally helped to develop his direct outlook as well as his preference for scenic effect. He had a genius for composition, and knew just how to place the picturesque building—castle, church, bridge, or whatever it happened to be—as the central point of vision. His unusual mastery of perspective taught him to give to a great building its due size in the picture. He was not a landscape painter in the usual sense of the word. Much as he loved landscape, architecture and its environment was his first consideration.

As a water-colour painter Roberts must have been familiar with the work being done in this medium, and have known many of the artists personally including Turner. When Roberts was born, in 1796, Girtin and Turner were about twenty years of age, already advanced in knowledge of art, and attracting attention at the R.A. Before this time Samuel Scott, Paul Sandby, Thomas Hearne and others had led the way with water-colour drawing, then almost unknown in this country though long practised elsewhere. More or less contemporary with Roberts were David Cox, W. H. Hunt, Prout, De Wint and Bonington, all distinguished in the art of water-colour. Constable, too, was contemporary, and although like his patron, Sir George Beaumont, he distrusted the medium, he did some delightful

Size 12½ × 18¼ inches

THEBES

studies in water-colour, as Gainsborough had done before him. Great misgivings and heart burnings were being felt about this innovation by art patrons no less than by artists. Farington's Diary gives a delightful touch in the following note:—June 1, 1808. "Sir George Beaumont reprobated the rage for water-colour drawings but it was said that a gentleman had laid a wager of 20 guineas that in three years there will be no Water-colour Exhibition." That the 20 guineas was lost is highly satisfactory, but what would all those wiseacres say if they could re-appear in the art world to-day?

Statistics are usually dull reading, but they are vastly interesting and illuminating in connection with an art movement such as that, when many artists of great talent, and a genius like Turner appeared, as it were, from obscurity. Meteor-like were the lives of Bonington and Girtin. They flashed into knowledge, and were gone, the one at twenty-three years of age and the other at twenty-seven, their fame already established. That was indeed a wonderful period for art, when a galaxy of gifted men, each in his own way, helped to make up the glory of the English School of landscape.

All these men were influenced, up to a certain point, by the early traditions of water-colour, and then went off on lines to suit their own

temperament. A certain resemblance exists between much of the work of that time, but the resemblance is mainly superficial. Individuality of vision and technique are plainly discernible to the trained eye. From the tinted drawing and the topographical "view," they passed on to a freer use of colour and stronger effects of light, from the timid "view" to more generalised and selective works. Turner led the way into new realms of art, and George Barrett, and later Samuel Palmer, were among the more adventurous spirits. Roberts has been mentioned as one who made a "picture" rather than a topographical drawing, but he was not the first of the pioneers in this. He formed a style of his own and to a certain extent adhered to it. His colour was always sober, but many of his contemporaries also preferred a limited palette, as do so many distinguished artists of to-day. Under-painting in monochrome was more general than painting in direct or local colour. Whether greater harmony of tone is obtained by the former method is but a question of individual preference, the result being the thing that matters.

It is evident that Roberts had for contemporaries men bent on reaching the highest in art, realising that all art implies selection and elimination rather than a mere transcript of

nature. Even to-day there are many among the general public whose interest in a picture is topographical rather than artistic, and many pictures find purchasers on that account which might otherwise fail to be appreciated.

David Roberts used his colour with economy and good effect. His work is subjective according to present standards, individuality and emotion being now so much appreciated. As already stated, he was a fine draughtsman with a gift for composition. As a painter he had a great sense of atmosphere, and aerial perspective is a strong feature of his best work. In his Journal he wrote of chiaroscura as the greatest thing in art, and in architectural work he used massed effects of light and shade with great effect. Often he left spires and towers of a church in full light, ethereal yet defined, the base in deep shadow, thus giving the effect of weight and height. He excelled in giving the general character of stone work, which he treated with simplicity. But he delighted in rich mosaic and in the detail of design and colour it involved. An example of this is a drawing belonging to Mr. Walker, the subject an interior of the Alhambra Palace, Granada, painted in 1834. This is a delightful piece of work, broad and harmonious, in spite of the unusual amount of detail. A fountain plays in the centre, and to the right

there are several figures. This drawing was engraved by W. Wallis for the book "Picturesque Sketches in Spain."

Although architecture was the ruling passion with David Roberts, many of his drawings are beautiful apart from the architecture. He gave with felicity the faint atmospheric blues and greys of distant hills, sometimes seen range upon range, the planes truly rendered by his skill in aerial perspective. The subdued greens of the foliage in his foregrounds are in keeping with his sober schemes, even though the sky—put in with body-colour—be of azure. In some of his Eastern sketches, in which the foreground is suggested rather than laid in, the artist uses washes of pale yellow—probably lemon yellow touched with white—which has a pleasing effect on tinted paper under a luminous sky. Even on tinted paper, and with thin washes of colour he managed to give this luminosity to the skies, no easy achievement, as those who use water-colour understand. He adopted a convention to suit his rapid work, but what an excellent convention it was, and how admirably it served the purpose!

It is impossible in the limited space of a brochure to go into details of the many works one has studied by David Roberts, but in writing of his landscapes, several call for special mention.

The Print Room at the British Museum contains two or three water-colours done in Spain, at a time, as one has already suggested, when the artist—he was then about thirty-six—was full of enthusiasm, his mind cheered by recent successes, and full of hope for the future. Later, his work was equally accomplished, but never was it more attractive than in these congenial subjects. One of the Spanish drawings is of Plasengia, bluish hills in the background, range upon range; in the middle-distance a bridge spans the valley on one side, and red-roofed houses stand boldly in the foreground and middle-distance.

Another charming drawing is of "The Roman Aqueduct, Segovia." The arches in creamy white are in bold relief against ethereal blue hills, under a sunny sky. This drawing is on grey paper, the body-colour in sky and bridge giving a somewhat Turneresque effect. It is indeed a scene of enchantment. Of the same order, but less significant, is the "Citadel, Tangiers," painted in 1833. One can imagine the artist happily at work on these congenial subjects, breathing a fine air, and working with an unusual sense of freedom and leisure.

It was not until 1838 that Roberts started on his expedition to the East, which has already been mentioned. In making a study of the artist's character it is interesting to note the

effect of these various departures on his life and art. He had never lacked assurance, and this Eastern expedition was epoch-making for him. With it his notoriety really began. First, he went up the Nile with a crew and Arab guide he had engaged for himself, and then he decided to obtain full powers to go into the Holy Land from the British authorities at Cairo. He now proceeded to travel as a personage, no longer as the modest artist wandering in Spain. Not that this was wholly a matter of choice. The circumstances were different. The country was wild, and some of the tribes lawless. Moreover, no other Englishman had yet been authorised to paint in the mosques, as Roberts wished to do.

A bodyguard of Arabs was told off to protect him, and he was allowed to work in the mosques on certain conditions. He had to adopt the Arab dress, and, as he quaintly puts it in a letter to his daughter, "to transfer his side whiskers to his upper lip." Also he was forbidden to desecrate the sacred places by using a brush made of hog's hair bristles. His portrait was painted later in Arab dress, by Roberts Scott Lauder, the very blue eyes full of life and energy. This portrait is a prized possession of his grand-daughter, Lady Selfe.

At this point it is interesting to note the portraits of Roberts, one of which forms the

frontispiece of the volume of his sketches in the Holy land, drawn on the stone from life by Baugier. We see a very alert, very determined man of middle age. Prosperous-looking, well-groomed, wearing the frock-coat, upstanding collar and black stock of the period. His lips are slightly compressed, his forehead broad and clear, the eyes frank and observant. Not the sort of man to be lightly turned aside from visiting the Desert if he wished to get there. Another portrait of him appears in his Journal. An older man by this time; plain of feature, but homely and kindly, which, by all accounts, he was. At the recent Centenary Exhibition of the R.B.A. there was a profile study of the artist, on the medal struck in his honour by the City of London. Still another portrait is at the British Museum by Henry Hoppner Meyer.

According to his friend James Ballantine, who edited the Journal, Roberts had excellent qualities as son, husband, and father. He never forgot old friends and was generous in sending them help if in need. In whatever company he found himself he was never ashamed of his humble birth. After his parents died he put up a monument to them praising their character and the example they had given him in early years.

So upright and warm-hearted a man as David Roberts found little to admire in Turner's private life and character (of which he learnt much after his death), much as he admired his genius. Yet the two men were on excellent terms especially during the last years of Turner's life. In this brief sketch of David Roberts there is but little space to introduce his private records even if one were now at liberty to do so, but his relations with Turner throw fresh light on his own character; where others flattered the great artist Roberts spoke plainly to him, and thought their friendship was partly due to the fact. He writes of Turner "Brusque and to the point himself in some things, ... irreconcilable though it may seem, he delighted in mystifying others . . . . in addressing the assembly of the Academy, which he was very fond of doing, it was the most difficult matter at the end of his harangue to tell what it was all about or what he meant." He goes on to write, in these private Notes, of Turner's dual life and his extraordinary love of mystery both in public and private life. Roberts was amazed that a man so miserly towards every one should have ordered a costly and showy funeral, and made munificent bequests for the benefit of art and artists. As to his private life Roberts reproaches him for selfishness and want of heart in his relations rather than for

the unedifying conditions in which he chose to live.

What Turner thought of the work of Roberts we are not likely to know, as he was not fond of the pen. He found time to write those strange attempts at poetry, but never wrote a letter if he could help it. He showed much interest when Roberts was painting "The Destruction of Jerusalem," and made many suggestions while the work was in progress. Often he stayed on to dine with the artist.

Taken as a whole the art of David Roberts has truly been described as scenic. Sometimes, as we have noted, it was so direct as to verge upon the prosaic, but it was always that of an accomplished artist. Possibly he would have risen to greater heights had he been content to produce less. When beauty took him unawares, and he forgot the "business" of life in following the "dream," he produced very beautiful work. Redgrave says of his art, "he saw his subjects complete from the commencement, the quantities and masses—even the general effect of the figures he meant to introduce."

The contemporary press sometimes compared his work with that of Turner, not always to the advantage of the latter. He was also compared with Müller, Bonington, and Canaletto—a varied selection, but it is possible to see

some semblance in his drawings to the works of these artists. When all is said, David Roberts was true to his own ideas, and a drawing by his hand cannot well be mistaken for that of any other.

J. QUIGLEY.

Notes on Drawings by David Roberts in Public Galleries and elsewhere.

OWING to the fact that David Roberts exhibited oil paintings as well as water-colours, it is difficult to separate these works in making a list of works exhibited during his lifetime. Many of the drawings were only sold after his death, and have found their way into public and private collections. Some were acquired by public galleries, but the majority have been bequeathed by private owners.

The following list provides sufficient material for any one who wishes to study such water-colours by this artist as are accessible. The list includes great variety both as to subject and treatment, and some of the best examples of this painter's work in water-colour.

Shown at Centenary Exhibition, R.B.A. 1923.

Abbeville	1832
Scene in India	

Walker's Galleries, New Bond Street, W.1.

Cologne Cathedral	1830
Alhambra Palace, Granada, Interior	1834
St. Macloux, Rouen	

Correo de los Morros, Granada	
Thebes	
"El Deir," Petra	1839

Lady Selfe.

Dixmude, Flanders	1861
Gulf of Akabah	1859
Trafalgar Sq. Nelson Column	
Temple of Philoe, Nubia	1838
St. Paul's, from Waterloo Bridge	1864
Home	1853
,, San Lorenzo	1854
Cologne	
Designs for National Gallery, never used	
Front Elevation and Interior	

British Museum.

Plasengia, Spain	1837
Roman Aqueduct, Segovia	
The Citadel, Tangier	1833
Burgos Cathedral, Interior	1836
Xeres ,, ,,	1834
Abbeville	
Mont St. Michel	
Coffee Stall, Jaffa (Sketch)	No Date

South Kensington.

Roslin, The Porch	1845
,, Interior	1830
Great Temple of Edfu, Up. Egypt	1838
Pyramids of the Nile	1845

Size 14 × 9½ inches

Alcazar of Carmona, Andalusia	1833
Castle of Ischia	
Isola Bella, Maggiore	
Marché au Blé, Abbeville	1825
Granada Cathedral, Interior (Pen drawing)	
Gateway, Spain	
Fontanabia	1836
View from summit of one of the Pyramids	
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